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NOTICE TO BOOK AND ART COLLECTORS.—The American Art News, having competent representatives at all art and literary auctions of importance, to record prices and buyers for its lists, is prepared to execute orders at a moderate charge, for the purchase of books, prints, pictures, art objects, etc., at such auctions.

The Art News has at its office catalogs of all important art and literary sales with prices and buyers' names marked, and can furnish these marked catalogs for a moderate price. Catalogs of coming sales will be sent in advance, if money for postage charges is enclosed with order in advance.

DUNBAR SALES IN CHICAGO.

The sales from the recent Thomas Whipple Dunbar exhibition of paintings by eminent American artists, were phenomenal. The collection included about 200 pictures, mostly oils, with some water colors and was given in a suite of studios in the Congress Hotel. Many local collectors and connoisseurs were among the visiting purchasers. No more representative collection of American paintings was ever shown here. The examples of Arthur B. Davies' paintings were remarkable and Ballard Williams was never better represented. Henry W. Ranger, Childe Hassam, J. Alden Weir, Lillian Genth, Paul Dougherty, Gardner Symons, D. W. Tryon, Willard L. Metcalf, Ben Foster, Elliott Daingerfield, J. Francis Murphy, Albert Groll, Wm. M. Chase, Charles H. Davis, Charles Warren Eaton, A. H. Wyant, John C. Johansen and Matilda Browne were all represented as well as George Inness, Emil Carlsen, W. L. Lathrop, C. W. Eaton, William Wendt, Bruce Crane, R. A. Blakelock, R. C. Minor, W. Ritschel, G. E. Browne, Charlotte B. Coman, and others.

H. E. W.

ENGLAND'S OLD MASTERS.

It appears that we were misled by the cabled stories from London last week on which we commented editorially, in construing the bill introduced in Parliament by Lord d'Abernon as one framed to prohibit the exportation of Old Masters from Great Britain.

Mail advices since received place a different construction on Lord d'Abernon's bill, which is really intended to give greater power to the Trustees of the National Gallery than they now possess, to loan, dispose of, or exchange the art treasures owned by that Institution which they may judge to be superfluous. The bill therefore does not directly affect private owners of art treasures in Great Britain.

Even the suggestion of such a broadening of the powers of the National Gallery Trustees, has aroused a storm of indignation in the British art world, and letters by Sir Claude Phillips and others were published in the London dailies on the subject. The leading London dailies, notwithstanding the objection to the bill, voiced by Sir Claude and other authorities, almost unanimously endorse its provisions.

The N. Y. Tribune, commenting editorially on the subject, asserts that the National Gallery has succeeded in accumulating a certain amount of rubbish, and, although it has dumped some of this on the Tate Gallery, it could endure further weeding without suffering seriously. It further says: "A number of eminent and undistinguished painters have written to the late First Lord of the Treasury urging him to use his influence against the measure (Lord d'Abernon's), and particularly pointing out the danger of losing some works by Turner—'England's greatest artist, who is also the greatest landscape painter of the world.' This warning is evidently suggested by an interesting remark of Lord d'Abernon's, for he showed that of the 23,000 works of art by artists of all ages and countries in the National Gallery no less than 20,000 were Turners. Surely some of these might safely be exchanged to fill some of the more serious gaps in the national collection. A more excellent reform could hardly be devised, always supposing it to be carried out under intelligent direction. Think what might be done by drastic weeding at our own Metropolitan Museum!"

AMONG THE DEALERS.

An exhibition of recent paintings by Childe Hassam, including Hudson river scenes, and life in the metropolis, with a patriotic note, will be held at the Montross Galleries, 550 Fifth Avenue, Jan. 3-20, next.

Jonas Lie, who visited Nova Scotia, the Bay of Fundy, Quebec, and other points along the St. Lawrence river, last summer, will give an exhibition of his recent work at the Montross Galleries, Jan 23-Feb. 3.

Thirty American artists will contribute thirty paintings to an exhibition, at the Macbeth Galleries in January. Charles W. Hawthorne will also give an exhibition of his recent pictures there in February.

The Edmund Dulac exhibition at the Scott & Fowles Galleries, 590 Fifth Ave., has had a remarkable financial as well as artistic success. Out of 69 works a few of which are loaned, 60 have been sold.

CORRESPONDENCE

Use and Abuse of the Nude in Art.
Editor AMERICAN ART NEWS.

Dear Sir:
Zola said: "Art is nature seen through a temperament"; This applies above all to the nude. It is the finest thing in art, when seen through the artist temperament; when seen through the eyes of the painting "mucker" it becomes the vilest thing on earth.

A circus manager to advertise his show offered a prize to the bride who would have the ceremony performed in public in the lion tamer's cage. Surely a sanctifying attitude towards the sacrament of marriage. And now a "movie" show, under the all shielding name of "beauty," exploiting the undressed, has found a jury of "artists" who respect their art so little that they lend themselves to a vulgar and demoralizing advertising scheme by giving their names as judges of a competition of art students, real or alleged, in awarding prizes to those making the best nude study of the "movie" star, these drawings to be exhibited to the leering mob in the lobbies of "movie" theatres.

It will be a sad day for the race when nudity does not stimulate desire. It is a sad day for the race when it unduly stimulates desire by the promiscuous exhibition of that kind of nudity which has nothing to do with art.

A "life" study is to the art of painting what the practising of scales is to music. It is only for the purpose of technical training. That it possesses an unworthy interest for some laymen cannot be helped. But from the artistic viewpoint it has no more reason to be shown to the general public than for scales to be played in a concert. If a female nude were to play the scales no doubt there would be a record audience, but it would be degrading to the art of music and demoralizing to the audience. To exhibit crude studies of the undressed by students in the lobby of a theatre is an insult to art. Those competing for the beggarly prizes and those awarding them show as much respect for their art as the aforesaid circus bride does for the scarcity of marriage. As for the jury that allows itself to be exploited by such a scheme, they publish the appraisal of their quality, their intelligence, their character and their attitude towards art.

Charles Vezin.

N. Y., Dec. 12, 1916.

SAINT LOUIS.

During this month the City Art Museum exhibits a collection of modern Dutch art, which comes from San Francisco, under the management of Mr. G. E. DeVries, who was in charge of the Netherlands Section of the Department of Fine Arts at the Exposition. A portion of the works in this exhibition were included in the Netherlands Section of the Exposition proper. The balance were secured from Holland by Mr. DeVries, who was commissioned by the Directors of the Exposition to assemble a post-Exposition exhibition of Dutch art. The collection, which contains 170 paintings and 92 prints by modern Dutch artists, was exhibited at San Francisco, at San Diego and at several intermediate points before coming here. Among the artists contributing are J. H. S. Kever, Martinus Kramer, Carel L. Dake, Hobbe Smith, Eugene Lucker, Tjerk Bottema, Joan Collette, Louis van Soest, Anna E. Kerling, Hendrikus van Ingen, C. Vreedenburgh, F. Tadama, Anton Mauve, J. C. W. Cossaar and Jan Toorop.

An interesting display of paintings and pastels by Prof. John S. Ankeney of the Art Department of the State University, is on at the Public Library. A portion of the group depicts Missouri landscape with a freshness and originality which is delightful. No less impressive is a series of oils and pastels made at Cape Ann, Mass., last summer. Among these, the pastels, "Surf-Morning" and "Surf at Pigeon Cove," are especially noteworthy.

J. B. M.

Dr. A. C. Humphrey's Paintings to be Sold.

It is announced by the American Art Association that the collection of paintings by American artists, of Dr. A. C. Humphrey, will be dispersed early in February, after exhibition at the American Art Galleries.

The collection is a notable one, and numbers nearly two hundred paintings Winslow Homer is represented by five examples; the late A. H. Wvart, by nine; Homer D. Martin, by eight; J. Francis Murphy, by nine, and the late Henry W. Ranger, by twelve. Other artists represented are George Inness, Gedney Bunce, George H. Fuller, Henry Golden Dearth, Paul Dougherty, and Childe Hassam. The sale will take place at the Hotel Plaza. The catalog has been prepared by William A. Coffin, who is to sail for France this week.

OBITUARY.

Heroic Death of R. Fischhof.

There is great sympathy expressed, both here and abroad, for Mr. and Mrs. Eugene Fischhof, on account of the recent death at the front on the Somme, at the head of his section, of their son, Robert Fischhof, 2nd lieutenant of dragoons, who had been transferred at his request to a regiment of sharpshooters and Zouaves. The young grandson of Mr. Charles Sedelmeyer was very popular with his comrades and died a most heroic death, as the following excerpts from a letter to his mother from Captain de Blois, adjudant major of his regiment shows. After speaking of the personal qualities, which endeared the young man to all, he says, "Robert took part in the attack of Maurepas on the 18th; I had seen him the



Robert Fischhof

day before near midnight in the routine of work; he was unchanged by the rather hard conditions and his spontaneous good humor brought pleasure. Later I learned, being with the supporting baattlion, almost immediately what happened to him.

Starting at 1 A.M. on the 18th for the attack of Maurepas, he was struck, during the action, by a ball which passed through his thigh. He continued, nevertheless, to lead his section, and so well that his wound was not noticed until he asked his captain to allow him to go have it dressed at the hospital post. * * * He went behind the lines by the "boyau" of Maurepas, when a shell exploding behind him, when a little way from the hospital post, finished his life.

His last words that I know of expressed his satisfaction at being wounded during a successful attack, in favorable conditions, which would only require one or two months rest with his family. This, I am told, he several times said when receiving the congratulations of his comrades, as he passed on his way to the ambulance.

Col. Gillois, commanding the X Cuirassiers, also wrote to Mr. Fischhof that his son died a hero's death.

The officer had been mentioned in the orders of the day, had been decorated with the War Cross and recommended for the Legion of Honor.

Ralph and Sydney M. Hunt.

"Of the many war bereavements suffered by Trade members, none, surely, have been so acute as that lately borne by Mr. H. Leslie Hunt (Colnaghi and Obach). Practically within a week he has been bereft of two sons. Acting Captain Ralph L. Hunt, after seven years in the ranks of the Queen's Westminsters, resigned, in order to devote full attention necessary to the successful direction of a Boys' Brigade Company which he had formed. When war broke, he, camping with his company, unsuccessfully endeavored to rejoin his old battalion, then over strength, but was ultimately accepted by the second battalion. After 11 months he was sent home to join an Officers' Training Corps, and on May 29 last (in company with many officers bound for the Great Somme Advance) crossed again to join the 11th Battalion of the Essex Regiment. On Oct. 15, when commanding D Company in an attack, a shell struck him, instantly killing him. He was aged 28.

Second Lieutenant Sydney W. Hunt, like his brother, attempted enlistment immediately war broke, but the supervision of a serious accident retarded acceptance until Jan., 1915, when he joined the 3rd Battalion Queen's Westminsters. He soon became a sergeant and, on Aug. 12, 1915, was sent to Colchester to an O.T.C. On May 9 last he left for France to join the 13th Battalion of the Essex Regiment, and fell in action Oct. 26, aged 23.